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STOVE PLATES

Throughout the greater part of the eighteenth century iron stoves were made in Eastern Pennsylvania at the various furnaces, particularly throughout the section of Chester, Bucks and Lancaster counties, occupied by the Pennsylvania-German settlers. These stoves were constructed of iron plates decorated with relief designs, principally of a biblical character. Stove plates frequently bore the date of casting and the name of the iron founder and were often embellished with figures of conventionalized tulips, hearts, figure scenes and inscriptions. Among the biblical subjects illustrated were Cain and Abel, Joseph and Potiphar's wife, David and Goliath, Adam and Eve, The Miracle of Cana, etc. The two rectangular plates forming the sides of the stoves usually measured about two feet and were generally more highly decorated than the other parts.



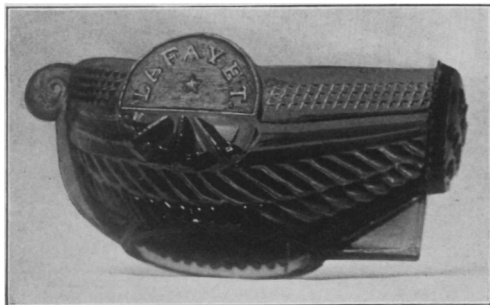
IRON STOVE PLATE
Eastern Pennsylvania, Eighteenth Century

There are in the Museum collection several interesting examples of these stove plates, which have been recently arranged at the Eastern end of the North Corridor with the other collections of iron work. A stove plate of this character, made by Thomas Rutter, in 1763, is here shown.



HISTORICAL GLASSWARE

One of the most interesting discoveries relating to the history of industrial art in the United States is the fact that pressed glass was made in this country as early as 1827, and the claim has been made that the process of pressing glass



SALT CELLAR OF PRESSED GLASS
Made at Sandwich, Mass., about 1827

in molds, by means of machinery, was an American invention. Until quite recently, all examples of old pressed glass found in this country were believed by collectors to have been made in England, but evidence has recently been obtained to show that the majority of these pieces were produced at certain glass factories in the United States between the year above mentioned and 1840. Among these interesting objects is a salt cellar pressed in the shape of a steamboat and evidently designed as a souvenir of the visit of General

Lafayette to the United States in 1824. This design was made both in dark blue and clear glass, and a generation ago was exceedingly popular through the

rural districts, and examples have been found not only through New England, but in many parts of the Middle States, as well. An example of this pattern, recently procured for the historical collection of this Museum, is composed of a rich dark-blue glass. On the side wheels is the name "Lafayet" in raised letters, while on the stern are the initials "B. & S. Co." Investigation proves that these objects were made by the old Boston and Sandwich Glass Co., at Sandwich, Massachusetts, and several special designs in glass cup plates, which have become very popular among collectors, have also been traced to this factory. There were other early glass houses where such wares were produced about the same period in various parts of the Eastern States. Since these are now known to have been made in this country and not in England, they have acquired a greater value in the eyes of American collectors.



SILVER PLATEAU

In the previous number of the BULLETIN mention was made of a fine silver tray of repoussé work, recently presented to the Museum by Mr. John T. Morris. As there stated, the subject of the decoration is the Renewal of the Alliance between France and Switzerland, in the Church of Notre Dame at Paris, by Louis XIV and the Ambassadors of the Thirteen Cantons, on November 18, 1663. As will be seen by examining the illustration, upwards of one hundred figures are shown in the central design.

Mr. John H. Buck, Curator of the Department of Metal Work of the Metropolitan Museum of Art, has discovered that this same historical design occurs on a large Gobelin tapestry in the Swiss National Museum at Zurich. The exact provenance of this piece has not yet been determined, but irrespective of its age or origin, it is a fine example of the European silversmith's art.

